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## MARINO AND DANTE

There is somewhat of surprise at finding in one of the emptiest and vainest of Italian poets, reminiscences of the austere and most profound. Yet it is evident that in that poet to whom he alludes as

Altro, il cui volo pareggiar non lice.—*Adone*, ix, 178.

Giambattista Marino was letter-perfect, or was so at least in the *Inferno*, from which the majority of the allusions are drawn. His pages are strewn from end to end with tags and scraps of lines from the *Divine Comedy*, even as the latter is diversified with translated fragments of the *Aeneid*. A rather cursory reading of the *Adone* has revealed the examples listed below. A careful search would doubtless bring to light others. The edition of the *Adone* used was that published at Amsterdam in 1679. The citations from the *Divine Comedy* are from Moore's text, *Tutte le opere di Dante Alighieri*, Oxford, 1904.

Hor de gli occhi ribaccia il raggio ardente,  
Hor de la bocca il desiato riso.—*Adone*, III, 28.

Quando leggemmo il disiato riso  
Esser baciato da cotanto amante.—*Inf.*, v, 133-34.

E con tai note  
Verga di pianto le lanose gote.—*Adone*, iv, 60.  
Quinci fur quete le lanose gote.—*Inf.*, III, 97.

Non giamai più forte  
Spranga legno con legno inchioda e stringe.—*Adone*, VIII, 60.  
Con legno legno mai spranga non cinse  
Forte così.—*Inf.*, XXXII, 49-50.

Nè lasciava d'andar, perch'ei parlasse.—*Adone*, x, 23.  
Non lasciavam l'andar perch'ei dicessi.—*Inf.*, iv, 64.

Gran fiamma secondar breve favilla  
Suole.—*Adone*, XI, 6.  
Poca favilla gran fiamma seconda.—*Par.*, I, 34.

Così repente in men che non balena.—*Adone*, XI, 173.  
E nascondeva in men che non balena.—*Inf.*, XXII, 24.

Così vuol chi quaggiù può quanto vuole.—*Adone*, XII, 155.  
Vuolsi così colà, dove si puote  
Ciò che si vuole.—*Inf.*, III, 95-96.

E non trahere ancora . . .  
L'alma infelice a riveder le stelle.—*Adone*, XIII, 70.  
E quindi uscimmo a riveder le stelle.—*Inf.*, XXXIV, 139.

Amor (che tutto regge e tutto move).—*Adone*, XIV, 222.  
La gloria di colui che tutto move.—*Par.*, I, 1.

Amor, che 'n gentil cor ratto s'apprende.—*Adone*, XIV, 253.  
Amor, che al cor gentil ratto s'apprende.—*Inf.*, v, 100.

The other examples noted reveal a similarity in thought rather than in wording.

Pur giova a molti antivedere il danno.—*Adone*, XI, 170.  
 Chè saëtta previsa vien più lenta.—*Par.*, XVII, 27.

Havrian veggendo in me maggior tormenti  
 Qualche conforto *le perdute genti*.—*Adone*, XIX, 228.  
 (Per me si va tra *la perduta gente*.—*Inf.*, III, 3.)  
 Chè alcuna gloria i rei avrebber d'elli.—*Inf.*, III, 42.

RUTH SHEPARD PHELPS.

*University of Minnesota.*

### M. H. G. *alrüne*

The Middle High German word for 'mandrake,' *alrüne*, being but rarely found in M. H. G. literature,<sup>1</sup> it seems worth while to call attention to an instance not yet recorded in our M. H. G. dictionaries, though it occurs in a well known text.

I am referring to the second scene of the Easter play of Muri (in Switzerland),<sup>2</sup> in which the *paltenære* (vendor, itinerant apothecary) praises his drugs and tonics:

Wā nu die choufen wellent?  
 mich wundert daz si twellent.  
 die minnære geile  
 die vinent hie veile  
 bibergeil, *alrüne*.  
 sī mun wol wesen slüne  
 die daz niht went gewinnen  
 dā von sī vrouwen minnen.

'Where now are they that intend to make purchases? I am wondering that they can hesitate. Ardent lovers will find here for sale castoreum and mandrake. They must (*mun* = *mugen*) indeed be in a hurry who do not want (*went* = *welnt*, *wellent*) to gain the love of women.'

The fact that *alrüne* here appears associated with *bibergeil*, implies that the mandrake root is to serve as an ingredient of a love potion or a love powder. This use is in accordance with the glosses *friedelwurz* and *minnewurz* mentioned by Starck, p. 30.

I am making use of this opportunity to add to Dr. Starck's interesting discussion (pp. 52-57) of the mandrake in German literature another reference to a passage which I noticed recently.

<sup>1</sup> Cf. A. T. Starck, *Der Alraun* (Ottendorfer Memorial Series, No. 14, 1917), p. 52. Starck had to be satisfied with quoting the two stanzas by Heinrich von Meissen ('Frauenlob') referred to (s. v. *alrüne*) in Müller-Zarneke's *Mhd. Wtb.*

<sup>2</sup> Critical edition by K. Bartsch: "Das älteste deutsche Passionsspiel," *Germania* VIII (1863), 273-297. A reprint of Bartsch's text is found in K. Froning, *Das Drama des Mittelalters* I (= Kürschner's *Dt. Nat. Lit.*, vol. 14, I), pp. 228-244.